

Steve Parker

Day is Done

November 21, 2020 – February 28, 2021



GALVESTON ARTS CENTER

Brown Foundation Gallery & Vault

November 21, 2020 – February 28, 2021

Steve Parker

Day is Done

Day is Done features sound sculptures by Austin-based artist Steve Parker. His work explores communal experiences that examine history, systems, and behavior. The exhibition features a new work inspired by Guy Taylor's public performance of *Taps* each evening in downtown Galveston and the tradition being carried on by Constable Clint Wayne Brown. Parker's site-responsive sculpture for Galveston is made from salvaged brass instrument bells that play a composition of collected recordings of the lyrics of the well-known *Taps* tune. This work reflects on its roots as a call to retire for the evening and metaphor for life and death. The exhibition also features Parker's 2018 work *Sirens* in the second-floor vault, which reimagines the function of the contemporary civil defense siren. Rather than projecting conventional warning tones, *Sirens* plays intermittent recordings of songs of distress as a call to action.

Steve Parker is an artist, musician, and curator in Austin, TX. He is the recipient of the Rome Prize, the Tito's Prize, a Fulbright, and grants from the National Endowment for the Arts. Parker works with salvaged musical instruments, amateur choirs, marching bands, urban bat colonies, flocks of grackles, and pedicab fleets to investigate how communal listening can provoke greater social awareness and responsibility. His projects include elaborate civic rituals for humans, animals, and machines; listening sculptures modeled after obsolete surveillance tools; and cathartic transportation symphonies for operators of cars, pedicabs, and bicycles.

Parker has exhibited and performed at institutions, public spaces, and festivals internationally. Highlights include Art Basel Miami Beach, the Lucerne Festival (Switzerland), MASS MoCA, the Lincoln Center Festival, the Crystal Bridges Museum of American Art, the Fusebox Festival, Tanglewood, Los Angeles Philharmonic inSIGHT, SXSW, the Stone, Contemporary Arts Center (New Orleans), the Blanton Museum of Art (Austin), the Asian Arts Initiative (Philadelphia), The Contemporary Austin, Bowerbird, and the Gene Siskel Film Center (Chicago). As a soloist and as an artist of NYC-based "new music dream team" Ensemble Signal, he has premiered 200+ new works. Parker has been awarded support from the National Endowment for the Arts, New Music USA, the Copland Foundation, the Puffin Foundation, and the Mid America Arts Alliance. He is the Curator of SoundSpace at the Blanton Museum of Art, Executive Director of Collide Arts, and a faculty member at UTSA. He holds degrees in Math and Music from Oberlin, Rice, and UT Austin.

steveparkerartist.com

Steve Parker

Day is Done

Checklist

All works are courtesy of the artist.



Sirens, 2018

Brass, plastic, conduit, and recorded voices on 4 channel audio

Approx. 6' x 3' x 3'

Featuring the voices of Kate Bass, Laura Esparza, Michael Anthony García, Heloise Gold, Katelena Hernandez Cowles, Jebney Lewis, Alex Keller, Andrea Mellard, Anjali Niyogi, Jason Phelps, Oliver Scales, Julie Slim, and Sara Vanderbeek.



Day is Done, 2020

Brass, mixed media, and recorded voices on 6 channel audio

Dimensions variable

Special thanks to the individuals who participated in the creation of this work, including Coby Cagle, Roy DeGesero, Claire Drennan, Mary Lee Eneberg, Judy Friesen, Allison Johnston, Maria Molteni, Leslie Moody Castro, Alese Pickering, and Cathy Power.

Steve Parker

steve-parker.net | steven.c.parker@gmail.com | 12026 Wycliff Ln, Austin, TX 78727

SELECT SOLO EXHIBITIONS / PERFORMANCES

- 2020 Rich Mix, London, United Kingdom
Futurist Listening, CUE Art Foundation, New York
- 2019 *War Tuba Recital*, Presa House, San Antonio, Texas
- 2018 *That Dark Electric*, University of Chicago Presents, Chicago, Illinois
Sound Parade, Crystal Bridges Museum of American Art, Bentonville, Arkansas
War Tuba Recital, Big Medium, Austin, Texas
- 2017 TRAFFIC JAM, Luminaria Contemporary Arts Festival, San Antonio, Texas
- 2016 TRAFFIC JAM, Art Basel Miami Beach, Miami, Florida
- 2015 *BAT // MAN*, Fusebox Festival, Austin, Texas
- 2014 *Theatricals*, Miller Theatre, Columbia University, New York
Way of Timbre, Crystal Bridges Museum of American Art, Bentonville, Arkansas

GROUP EXHIBITIONS / PERFORMANCES

- 2021 *Convergence*, Cinque Mostre, Rome, Italy (forthcoming)
- 2020 *A Song of Coexistence*, Gwangju Media Art Festival, Korea
Ashurst Prize Group Show, Ashurst Gallery, London, England
Day is Done, Galveston Arts Center, Galveston, Texas
- 2019 *Outta Space*, Sculpture Month Houston, Houston, Texas
Of Texas, Lease Agreement, Lubbock, Texas
SXSW UNESCO Media Arts Exhibition, Austin, Texas
Group Hug 8, Big Medium, Austin, Texas
Group Hug 8, Mantle Art Space, San Antonio, Texas
Dimension Gallery Sculpture Garden, Dimension Gallery, Austin, Texas
War Tubas, Thinkery Children's Museum, Austin, Texas
Fortlandia, Lady Bird Johnson Wildflower Center, Austin, Texas
Brasspocalypse, New Media and Art Summit, Austin, Texas
- 2018 *Secret Radio*, Contemporary Arts Center, New Orleans, Louisiana
Away Message, Sweet Pass Sculpture Park, Dallas, Texas
- 2017 *Naked Lunch*, Lincoln Center Festival, New York
Correspondence Series #4, Fusebox, Angers, France
Bridge Music, Crystal Bridges of American Art, Bentonville, Arkansas
Bread & Butter. Milk, ICOSA Gallery, Austin, TX
Crit Group, grayDUCK, Austin, Texas
- 2016 *Pierre Boulez Memorial*, KKL Luzern, Lucerne, Switzerland
Shelter, Disney Hall, Los Angeles Philharmonic INsight Festival
Red Sliders, Blanton Museum of Art, Austin, Texas
- 2015 *SoundAtlas*, Drawing Lines, Austin, Texas
Rainbow's End, New Media and Art Summit, Austin, Texas
Season of Innocence, Ballet Austin, Austin, Texas

- 2014 *Really Good Elevator Music*, Asian Arts Initiative, Philadelphia, Pennsylvania
Recycled Sounds, Fusebox Festival, Austin, Texas
folk re-imagined, SXSW, Austin, Texas
Music for Wilderness Lake, The Contemporary Austin, Austin, Texas
- 2013 *Music on Pearl*, Asian Arts Initiative, Philadelphia, Pennsylvania
Bells and Bees, New Spaces New Formats Festival, Philadelphia, Pennsylvania
Everyone But Jones, The Stone, New York
Chimpanzees, Lucerne Festival, Lucerne, Switzerland
Inuksuit, The Contemporary Austin - Laguna Gloria, Austin, Texas
June in Buffalo, Buffalo, New York
Tre Pez̄zi, Southsite, Hong Kong
folk re-imagined, Brass in the Ruins, Fortheim, Germany
- 2012 *It Happens Like This*, Guggenheim Museum, New York
 Third Practice Festival, Richmond, Virginia
Keren, Perspectives: Xenakis Festival, Austin, Texas
broken bones, SEAMUS Electronic Music Conference, Appleton, Wisconsin
...zwei Gefule, Eastman School of Music, Rochester, New York
Movement and Music, Blanton Museum of Art, Austin, Texas
folk re-imagined, Basel Musikerwohnhaus, Basel, Switzerland
folk re-imagined, Stuttgart Musikhochschule, Stuttgart, Germany
- 2011 *The Language and Sound Project*, Futureplaces, Porto, Portugal
Terrain, Tanglewood Music Festival, Lenox, Massachusetts
Trance, Le Poisson Rouge, New York
BASTA!, Fast Forward Austin, Austin, Texas
Ground Round, Jennifer Norback Gallery, Chicago, Illinois
Ground Round, University of Brasilia, Brazil
- 2010 *...zwei Gefule*, EMPAC - Rensselaer Polytechnic Institute, Troy, New York
Ground Round, LaTex Festival for Experimental Music and Sound Art, New Orleans
Sound and Language Project, CentralTrak Gallery, Dallas, Texas
- 2009 *Trance*, Bang on a Can Marathon, New York
Requiem, Le Poisson Rouge, New York
- 2008 *Sound and Language Project*, MASS MoCA, North Adams, Massachusetts
Sound and Language Project, KKL / Lucerne Festival, Lucerne, Switzerland
Sound Construction, Bowerbird, Philadelphia, Pennsylvania
- 2007 *Sound and Language Project*, KKL / Lucerne Festival, Lucerne, Switzerland
Sound and Language Project, Bowerbird, Philadelphia, Pennsylvania
Sound and Language Project, The Red Room, Baltimore, Maryland
- 2006 *MEN*, Gene Siskel Film Center, Chicago, Illinois
Tre Pez̄zi, Ukrainian Institute of Modern Art, Chicago, Illinois
Kernel Panic, Roulette, New York
Spoletude, Spoleto Festival, Charleston, South Carolina
- 2005 *Sequenza V*, BACKFABRIK, Berlin, Germany
Sequenza V, Spoleto Festival, Charleston, South Carolina

PUBLIC ART

- 2020 *Sound Garden*, KMFA 89.5 FM Austin, Texas
Tubascope, City of Ketchum, Idaho

- 2019 *Bluescycle*, City of Conway, Conway, Arkansas
2017 *Tubascopes*, Art in Public Places TEMPO, Austin, Texas
2016 *LO FI CYCLE*, Art in Public Places TEMPO, Austin, Texas)

GRANTS AND AWARDS

- 2020 Cynthia Hazen Polsky and Leon Polsky Rome Prize Ashurst
Art Prize, London, UK
National Endowment for the Arts
New Music USA
Foundation for Contemporary Arts
Mid America Arts Alliance Artistic Innovations
REA Charitable Trust
- 2019 National Endowment for the Arts
CUE Art Foundation Open Call Winner
Creative Capital - On Our Radar
Mid America Arts Alliance Artistic Innovations
- 2018 Tito's Prize
New Music USA
Amphion Foundation
- 2017 National Endowment for the Arts
Mid America Arts Alliance Artistic Innovations
- 2016 Creative Capital - On Our
Radar Copland Foundation
- 2015 New Music USA
Austin Chronicle Best of Austin Award
- 2014 ArtPlace: Drawing Lines
Puffin Foundation
Austin Critics' Table Award
- 2013 ArtPlace: Social Practice Lab
- 2009 Harrington Scholar
- 2005 Fulbright Scholar

COMPOSITIONS

- Futurist Meditation* (2020)
For horn, sousaphone, and brass sculptures

Premiered by David Byrd-Marrow, horn, and Sam Kulick, sousaphone, January 2020
CUE Art Foundation, New York

NewsNoise (2020 version)

Participatory work for newspapers, Pop Rocks candy, voices, and electronics
Premiered January 2020
CUE Art Foundation, New York,

Symphony No. I-35 (2019)

Participatory work for 10-part automobile choir
Premiered by Austin Soundwaves, June 2019
State of Texas Parking Garage, Austin, Texas

Sound Parade (2018)

For automobile choir, marching band, bike polo team, and amplified shopping carts
Premiered by Bentonville High School Marching Band and Fayetteville Bike Polo team,
September 2018
Crystal Bridges Museum of American Art, Bentonville, Arkansas

Brasspocalypse (2018)

For trombone choir, sculptures, and robotic instruments
Premiered by the University of Texas Trombone Choir and Matt Steinke, robotic artist,
March 2018
SXSW Music Festival

Echo Chambers (2017)

For automobile choir, marching band, and amplified piano cart
Premiered by the UTSA Marching Band, Mark McCain, percussionists, and Spectrum New
Music Ensemble, November 2017
Luminaria Arts Festival, San Antonio, Texas

REQUIEM (2017)

For reclaimed brass instruments, electronics, and audience
Premiered July 2017
grayDUCK Gallery, Contemporary Austin Crit Group Show, Austin, Texas

Austin Lament (2017)

For string orchestra, electric guitar, bass, percussion, and robotic instruments
Premiered by Church of the Friendly Ghost, Thomas Echols, guitar, and Matt Steinke,
robotic musician, March 2017
Blanton Museum of Art, Austin, Texas

Sonata Fort e Forte (2016)

For trombone choir and 8-channel track
Premiered by the UTSA Trombone Choir, February 2016
Blanton Museum of Art, Austin, Texas

BAT // MAN (2016)

For chorus, conch shells, funnel horns, live audio feed of bats, echolocation devices, and percussion

Premiered by Panoramic Voices and Cullen Faulk, percussion, April 2016

Fusebox Festival, Austin, Texas

Slushpump (2015)

For trombone choir and pedicab fleet

Premiered by the UTSA Trombone Choir and Texas Trike Pilots, June 2015

Fusebox Festival, Austin, Texas

The Crucible (2014)

Fixed media

Commissioned and premiered by Ballet Austin, February 2014

Ballet Austin, Austin, Texas

Really Good Elevator Music (2014)

Fixed media

Premiered at the Asian Arts Initiative, Philadelphia, March 2014

The Way of Timbre (2013)

For 12 trombones, didgeridoos, and closely tuned sine waves

Premiered by the Arkansas Trombone Troupe, June 2013

Crystal Bridges Museum of Art, Bentonville, Arkansas

Liminal Spaces (2013)

For interconnected brass and electronics

Premiered by Mike Gurfield, trumpet, and Nathan Koci, horn, June 2013

The Stone, New York

Bells and Bees (2013)

For trombone, euphonium, electronics, and live audio feed of honeybees

Premiered by Steve Parker, trombone and Jebney Lewis, euphonium, September 2013

Bowerbird Series, Christ Church, Philadelphia

Sonic Collages (2012)

For trombone and tape delay system

Premiered by Steve Parker, trombone, May 2012

Centraltrak Gallery, Dallas, Texas

SELECT LECTURES / RESIDENCIES / MASTERCLASSES

2020 University of Texas at Austin, Austin, TX

2019 Oberlin Conservatory, Oberlin, OH
McNay Art Museum San Antonio, TX

2018 The University of Texas at Austin

2017 University of Buffalo, Buffalo, NY

2016 Miami Dade College, Miami, FL

- 2015 Eastman School of Music, Rochester, NY
Rice University, Houston, TX
Augustana College, Rock Island, IL
- 2014 Louisiana State University, Baton Rouge, LA
- 2013 Asian Arts Initiative, Philadelphia, PA
- 2012 Aarhus Conservatory Denmark
The University of New Mexico
- 2011 Appalachian State University, Boone, NC
- 2010 EMPAC - Rensselaer Polytechnic Institute, Troy, NY

SELECT BIBLIOGRAPHY

- 2020 “Steve Parker, Futurist Listening,” Axis Web Magazine Japan, February 2020.

Grace Ebert, “Brass Horns Mounted in Interactive Sculptures by Steve Parker Emit Sound By Touch,” Colossal, January 21, 2020.

David Behringer, “Circuit Boards of Sound: The Sculpture of Steve Parker,” Design Milk, January 21, 2020.
- 2019 Shartogasheva, Anastasia, “Sound Sculptures You Can Play,” Popular Mechanics Russia, Oct 12.

Van Ryzin, Jeanne Claire, “KMFA Commissions a ‘Sound Garden’ from Artist Steve Parker,” Sightlines, Sept 19.

Keith, Tammy, “Musical sculpture installed in Conway park,” Nov 10.

Glentzer, Molly, “Sculpture Month Houston an immersive experience,” Nov 15.

Rindfuss, Bryan, “Presa House Gallery to Open 'War Tuba Recital,’” San Antonio Current, July 3.
- 2018 Austin Art in Public Places: Celebrating Thirty Years of Public Art In Austin, Dana Frank, 2018 catalogue.

What We Want Is Here: Neighborhood Projects 2012-2018, Asian Arts Initiative, 2018 catalogue.

Gelman, Annelyse, “Threat, Therapy: Steve Parker’s WAR TUBA RECITAL,” Glasstire, November 12.

Van Ryzin, Jeanne Claire, “Steve Parker’s Surround Sounds,” October, Arts and Culture Texas, October.

Jean, Melany, “Steve Parker: War Tuba at Big Medium,” Austin Chronicle, Nov 9.

- Pearce, Kitty, "Steve Parker: WAR TUBA RECITAL at Big Medium," Art Profiler, Oct.
- Van Ryzin, Jeanne Claire, "Steve Parker's Surround Sounds," Sightlines, October.
- Baker, Neal, "Steve Parker," Tribeza, October.
- Faires, Robert, "Steve Parker Wins 2018 Tito's Prize," Austin Chronicle, Jul 17.
- Zech, Brandon, "Steve Parker Wins Second Annual Tito's Prize," Glasstire, July 18.
- van Ryzin, Jeanne Claire, "Steve Parker Wins \$15,000 Tito's Art Prize," Sightlines, July 17.
- Barnes, Michael, "Austin artist, musician Steve Parker wins \$15K Tito's Prize," Austin American Statesman, August 1.
- Gallager Ross, Anna, "Steve Parker on his Grackle-Inspired Sound Walk Around Austin," Fusebox, Feb 16.
- Stayton, Jennifer, "Pest Or Pal? Artists Explore Austin's Long, Strange Relationship With Grackles," KUT, April 18.
- Dickens, Grace, "Dell Medical School makes music with medicine at SoundSpace event," Daily Texan, Nov 5.
- Wen, Dana, "Body Noises: Austin Composers and Medical Scientists Collaborate on "Biosounds" Performance," Sightlines, Oct 27.
- 2017 Brenner, Wayne Alan, "Austin's Steve Parker Has Built You a New Set of Ears," Austin Chronicle, Sept 13.
- Quinton, Luke, "What is Steve Parker actually doing?" Sightlines, Nov 9.
- Brown, Katarina, "SoundSpace Reframes the Refugee Conversation," Austin Chronicle, June 3.
- 2016 Faires, Robert, "A Bicycle Built for Tunes," Austin Chronicle, Oct 7.
- Brenner, Wayne Alan, "Steve Parker's Song for Bat / Man," Austin Chronicle, April 8.
- Rodriguez, James, "Experimental musician combines bat sounds, human music in latest endeavor," Daily Texan, April 7.
- Ariza, Mario, "Traffic Jam Makes Music From Art Basel Gridlock, Miami New Times, Nov 30.

- Cohen, Howard, "Art Basel 2018 and Miami Art Week: Here's how to get around all of that crazy traffic," Miami Herald, Dec 1.
- Zeldin, Natalie, "On the Edge: Steve Parker Transfers the Trombone into the Spotlight," KMFA, Feb 26.
- Demndoza, Ana, "Traffic Jam At The Freedom Tower Parking Lot," MDC Times, Nov 19.
- Conroy, Andrew, "SoundSpace: Come As You Are: Art of the 1990's.," KUTX, Feb 17.
- Corroto, Mark, "Henry Kaiser/Steve Parker/Damon Smith/Chris Cogburn: Nearly Extinct," All About Jazz, March 17.
- 2015 Allen, David, "Ensemble Signal's Musicians Do Solo Turns in Theatricals," New York Times, Sept 30.
- Faires, Robert, "Best Composer off the Beaten Track," Austin Chronicle, May 2015.
- 2014 Van Ryzin, Jeanne Claire, "Musician's project invites people to play music in City Hall parking garage," Austin American Statesman, May 14.
- Arts In Context, "Wilderness Lake," KLRU PBS, August 14.
- Faires, Robert, "SoundSpace: Downtown NYC 1960," Austin Chronicle, April 25.
- 2013 Sander, Jourden, "SoundSpace," Daily Texan, March 6.
- Sigler, Andrew, "SOUNDSPACE: GRAPHIC NOTATION," New Music Box, Nov 4.
- 2012 Sigler, Andrew, "BLANTON SOUNDSPACE: SPACE AND SYMMETRY," New Music Box, Nov 5.
- 2011 Sigler, Andrew, "SOUNDSPACE TAKES AN ARTS AUDIENCE EXPLORING," New Music Box, Nov 15.

CURRENT POSITIONS

2010-present Curator of SoundSpace, Blanton Museum of Art
2012-present Executive Director, Collide Arts, 501(c)(3)
2012-present Faculty (full-time), The University of Texas at San Antonio

EDUCATION

2012 DMA, The University of Texas at Austin
Harrington Doctoral Scholar, 3-year, \$140,000 fellowship
2005 Fulbright Scholar, Musikhochschule Trossingen
2004 MM, Rice University
2002 BM, Oberlin Conservatory of Music
BA Applied Mathematics, Oberlin College

REFERENCES

Marcela Guerrero

Curator, Whitney Museum of American Art
212-570-3607
Marcela_guerrero@whitney.org

Sue Lambe

Director, Austin Art in Public Places
sue.lambe@austintexas.gov
512-974-7700

Andrea Mellard

Senior Curator of Public Programs and Community Engagement, The Contemporary Austin
amellard@thecontemporaryaustin.org
512-453-5312